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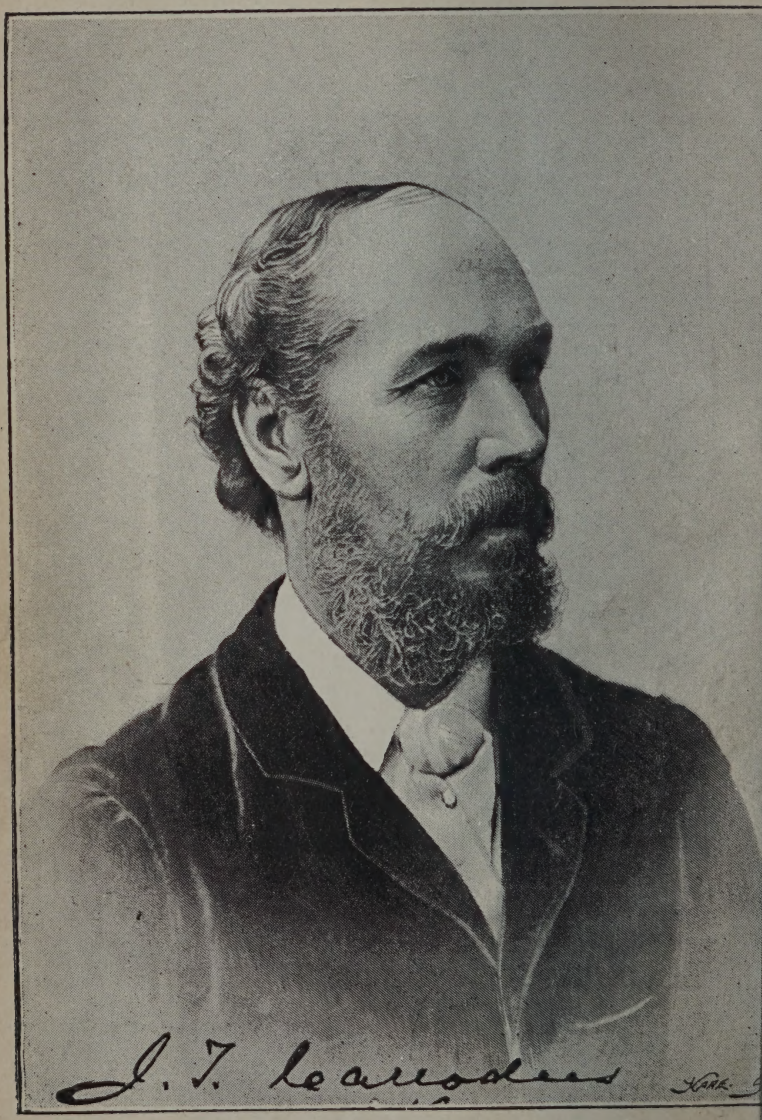
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CHATS TO VIOLIN STUDENTS

ON

HOW TO STUDY

THE

VIOLIN

BY

J. T. CARRODUS

PREFACE & ANNOTATIONS

BY

HENRY SAINT-GEORGE

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PREFACE.

A MELANCHOLY interest attaches to the publication of this volume so soon after the gifted Author's sad and unexpected end.

An interest of a sympathetic nature that will be felt not only by the members of that profession of which he was such a shining light, but by all who were even remotely interested in the art of violin playing. It was but a few weeks before his death that he concluded this work in its serial issue in THE STRAD.

When we consider how great is the tendency to split up into fractions or parties, each worshipping its own selected luminary to the exclusion of all others, the fact that the name "Carrodus" has become a household word throughout the length and breadth of the land is very significant, and, if no further testimony were forthcoming as to his pre-eminence as a master of his art, this alone would be sufficient to stamp him as the possessor of unequalled gifts.

Unique as an orchestral leader of vigour, energy, and decisive "attack," he was withal a man of exceeding modesty, and in disposition the most retiring. His phenomenal accuracy in the most complex passages has

become proverbial, and it has been said that only one thing was impossible to him, and that was to make a mistake.

Such a reputation is indeed enviable, and though we have in our midst many violinists of great genius, both English and foreign, it is admitted generally that to exactly replace him is at present a matter of utter impossibility.

And this can be said without betraying the slightest disrespect for the many capable violinists now working amongst us, for his talent was of a truly remarkable nature; it defies analysis, and could be comprehended only by those closely and continuously associated with him.

Thoroughly English in everything he did, we have reason to be proud of this our country for producing an artist of such ability.

'Tis said a prophet is not honoured in his own country, but he would be bold indeed who spoke aught but praise of the Carrodus family in Yorkshire. And the way his native town showed its appreciation of his merits will be fresh in the minds of many—from those who were present to those who could only read the account of his Jubilee in January, 1895 (that being the fiftieth anniversary of his first public appearance), and the handsome casket containing the freedom of the city of Keighley that was presented to him in commemoration of that interesting event.

Conscientious to a degree, he earned the respect and admiration of all with whom he came in contact. This

quality, combined with his characteristic reserve and modesty, proved him an Englishman of the best type.

We have one thing to be thankful for. Out of his large family five sons are active members of the musical profession. Two are violinists and the other three are respectively a 'cellist, a contrabassist and a flautist.

Of the violinists, Mr. Bernhard M. Carrodus (spoken of in the CHATS with such fatherly pride and affection) takes a leading position amongst contemporary violinists, and it is to him naturally that we look principally for the perpetuation of those sterling qualities that earned for his father the respect and reverence of his brother musicians. And that we do not look in vain is assured, for he has already proved himself a capable and earnest musician.

Our late Author's diligence was in proportion to his other qualities; his entire life was given up to work. As will be seen in perusing the interesting reminiscences that constitute the bulk of this volume, almost his earliest recollections are connected with the study of the violin, at one period under great difficulties. And so through his whole career, not a moment was lost, and he worked on and on until within a few short hours before Death, with startling suddenness, claimed him. His years numbered a full decade short of the classic allotment of three score and ten, an allowance that modern science has extended so greatly that his age could well be called the "prime of life."

"Why not some other?" we vainly cry. Alas for the bitter irony of fate that we should so often have cause!

It was very pathetic to see his empty chair at the opera during the week following his lamented decease, and it spoke volumes for the affectionate esteem in which he was held by his colleagues that they should have insisted on paying this tribute to his memory.

It now remains for me to say a few words as to my own connection with the issue of this work.

It was originally intended that this should be under Mr. Carrodus's own hand. As this was no longer possible the necessary preparation for the press had to be performed by a stranger; one who, like its Author, was a violinist with some knowledge of press technicalities. Beyond these qualifications I can claim no further suitability for the task, a task that has been truly a labour of love; and that it should have been entrusted to me is an honour of which I am highly sensible.

H. Saint-George.

Bayswater, August, 1895.

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HOW TO STUDY THE VIOLIN.

CHAPTER I.

Of the Left Hand, Strings and Tuning.

IT has been suggested that I should write a series of technical articles concerning the violin and the study of it; and I will endeavour to do so, although the ground has been so constantly and thoroughly traversed and turned over already that the subject is a difficult one to face again. With regard to the position of holding the violin, the left hand side of the tailpiece should be grasped by the chin of the player. In modern playing the left hand is so busy moving from one position to another, that the firm grasp by the chin is very necessary and, in order to secure this with as little difficulty as possible, a chin rest is very desirable; this also prevents undue pressure on the instrument, which would naturally interfere with the free vibration. The instrument should be held in as straight a line as possible, the neck resting on the lower joint of the first finger of the left hand and held by the thumb. It is desirable to have a small pad or cushion under the violin to prevent the shoulder being thrust forward to support it. It is well that all students should be acquainted with the arrangements of the fittings of their violins so that they can judge if the

work is satisfactory, such as the length of the finger-board, which varies slightly to suit the taste of the player and size of the instrument; the position of the bridge which should have the feet fitting closely to the belly, the back edge being in a line with the notches of the *f* holes. The height of the bridge is very important as, if too high, the difficulties of stopping a note and avoiding other strings are much increased. The breadth of the bridge is determined by its equal distance from the two *f* holes, the middle of the left foot of the bridge being situated over the bass bar. The pegs should work easily and firmly. The violin should always be kept free from rosin and thoroughly wiped before being replaced in the case. It soon accumulates and besides being extremely unsightly, interferes considerably with the tone produced. The strings also should be very carefully wiped as any grease or moisture from the hands is to be avoided. Oil of almonds and a silk rag are the best to clean the instruments with, care being taken to thoroughly wipe off all traces of the oil with another silk rag. How often it may be necessary to do this depends on the amount the violin is used and on outside influences generally. Strings should be kept in oiled paper and carefully rolled in the rings as they are bought, when not being used on the instrument. The relative size of the strings as well as their quality is very important to bring out a good and well-balanced tone. There are gauges sold for the comparison of the sizes but experience must tell if this graduation is satisfactory, if not you can easily mark for yourself the most suitable sizes. When buying strings

it is necessary to refer to the gauge and not to trust to the eye. The tested strings are in every way better and more dependable than any others and are more likely to give satisfaction. They are a great boon to public performers, for before they were to be obtained I have personally spent a whole day (or more) in selecting a satisfactory set of strings, when preparing for a public performance. To test a string in order to find out if it is true or false in its vibrations in its whole length, take it between the finger and thumb of each hand at each end and twang it with a finger of the right hand; if it shows two lines only when this is done it is a true string, but sometimes it will show a conflicting multiplicity of lines, in which case it vibrates falsely and is useless.*

The violin is tuned in fifths which must be perfectly true and are tested by pressing the two neighbouring strings at that interval and sounding them in various positions. It is absolutely necessary to test them together as each may be in tune by itself but not when played in fifths. This can be accounted for by the unequal vibrations of the strings.†

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* In testing a length of string this way, it should be held so that it is seen against a dark background. All strings should be first examined in this manner, particularly if intended for solo use, as, if the unequal vibrations are very apparent, the tone will be of an unendurably "rattling" nature. Such strings should be instantly consigned to oblivion.—Ed.

† This method of testing by fifths should be applied to *all* strings, as it occasionally happens that a length giving perfectly even vibrations under the preliminary test described above, will be slightly false when subjected to the greater tension of being "tuned up." Conversely it is possible for a string giving *slightly* uneven vibrations in the hand to be true at the higher tension.—Ed.

The correctness of the student's ear is, of course, of indispensible importance in this, as in all else which has to do with the violin. If it is naturally accurate so much the better, but constant practice and listening to good music, thus accustoming the ear to correctness, will cultivate and assist very considerably.

The quality of the violin of course is of considerable importance. New violins even when made of well-seasoned wood are apt to have a rough, harsh tone, and time and use only overcome this. Old instruments (always understanding that they are originally of good quality) are sure to prove the most satisfactory in all ways to the player.

The old Italian instruments made by the three Cremonese masters, Stradivarius, Guarnerius and Amati can only be bought by the few, as they command really phenomenal prices, being rare and of great intrinsic, as well as some fictitious value, in consequence of amateurs and collectors desiring to possess examples of their make.* There are, however, some very good makers whose instruments are within most student's reach, and a sweet toned, well seasoned instrument will much add

* Apropos of the high prices paid for Cremonese instruments it may be of interest to give a few examples. As far back as 1662 we find one John Bannester, musician in ordinary to Charles II., receiving the "some of fourty poundes" for two Cremona violins procured by him for use in the royal band. Coming to the present century we find in 1862 Strads fetching "under the hammer" from £80 to £249. Since then there has been a steady rise and the average price of a Strad now is from £800 to £1,200. "Le Messie" Strad was recently purchased by Mr. Crawford for £2,000, and Lady Hallé's Strad has been valued at the same colossal figure. The artist trembles to think where this sort of thing will end.—Ed.

to the pleasure of anyone studying. I allude to such makers as Guadagnini, Stainer, Pressenda, Vuillaume, etc., etc. The advice of an expert is most desirable before purchasing an instrument.

CHAPTER II.

Of the Right Hand, the Bow and Bowing.

NEXT in importance to the violin itself comes the bow, both in regard to its choice and use. There have been remarkable improvements made in the bow. It seems strange that the violins of to-day are exact copies of those of last century and earlier, and are generally inferior to the older ones, whereas the modern bow is in every way superior to those of earlier date, being lighter, more elastic and more adapted for producing variety of tone and style. The sticks of the bows are made of Brazil wood (otherwise Fernambuc or Pernambuco wood) which is at the same time strong and flexible; and they are made as light as possible. The hair is taken from the tails of white horses, and is chosen for strength, absence of grease and cylindricity.

Tourte (of Paris), Vuillaume and Tubbs are the three best makers, and very high prices are asked for good specimens of these artists, especially for those of Tourte, as the demand is always increasing and the supply has ceased.* The bow is held with the four fingers of the right hand close to the nut: the thumb should be bent

* It is remarkable that even the poorest specimens of Tourte's work command such high prices. One authority has said that a Tourte for £20 is not worth having. That is, of course, from the player's point of view as opposed to that of the collector.—ED.

at the first joint, and the top of the thumb should press the stick of the bow, opposite the second finger. It is held firmly by the first and second fingers on one side and the thumb on the other, whilst the two other fingers rest lightly upon the bow; the fourth finger being used to steady it when using the lower end.

Of course the position of the arm varies with the position of the bow on the strings. When playing at the heel the wrist must be considerably raised, the elbow drawn well in so as to be in a straight line and as near the centre of the player's body as possible. When in this position the right edge—*i.e.*, the edge furthest from the player—should rest on the string; then, when drawn down, the wrist must be gradually lowered, the elbow must move with the arm, and the hair of the bow be brought flat on the strings. It is very necessary to obtain an even pressure, and careful practice of the position of the bow and the bow arm are all important. Difficulties in advanced playing are more easily overcome if these rules are carefully attended to at first. The art of bowing correctly, that is to say, the correct execution and phrasing of any passage, requires most particular study, and the action of the bow which interprets such expression of feeling may be compared with a pianist's "touch." Arpeggio, staccato, or legato passages have been rendered much easier of performance since the modern perfection which has been attained in the manufacture of light and flexible bows. It is important to follow as much as possible the bowing indicated by composers, as any deviation therefrom will completely

alter the effect intended. In solo playing there cannot be too much light and shade introduced, but in ensemble and orchestral playing uniformity should be aimed at, as that will secure evenness and good balance of tone. It is very desirable that the student should commence by drawing the bow slowly across the strings, being careful to keep the bow parallel with the bridge and at right angles with the strings; a clear fine tone should be aimed at from the commencement. The necessary pressure on the various strings varies with the speed of the bowing, but the student's ear must be the guide as to this and other fine differences of tone. If two notes are played at once care must be taken to give equal pressure to the strings, so that one does not sound more powerfully than the other. The placing of the lower end of the bow delicately on the strings and drawing it gently and evenly through the entire length of the bow with crescendos and diminuendos requires careful practice. When playing on the "G" string a stronger pressure is required as it is not so easily vibrated as the upper strings. A careful division of the bow must be obtained so as to be able to play the necessary number of notes in one bow; this has to be calculated. When more force is required and the note has to be played *forte*, the bow must be drawn more rapidly across the strings, and this must be taken into consideration in such calculation. There are many different kinds of bowings, varieties of which produce those subtle shades of expression which form the chief charm of all instruments played with a bow.

In detached bowing the notes are produced with long strokes at the upper half of the bow, each note being given with equal power and length, and following one another without any break whatever. In slurred notes two or more are played together in one bow, and when intermixed with detached notes in any passage repeating itself, the short notes are usually played alternately with the point and middle of the bow.

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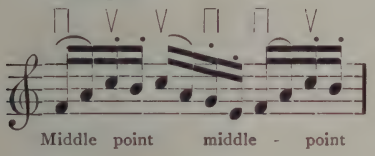

Staccato bowing consists of sharp, short, detached notes played in one bow. This is very effective. Only the upper part of the bow must be used for this style of bowing, and it should be very carefully and slowly practised at first until the notes sound quite clear.

Arpeggio bowing is entirely produced from the wrist and is also wonderfully effective when well done. This action to be really well produced must come naturally to the student.

There is also the throwing the bow on the strings, which produces certain effects admirably and causes much surprise and interest. Added to these there are many combinations all producing various effects, but based I think on the above principles.

CHAPTER III.

Of Faults and their Correction.

AFTER having pretty exhaustively discussed the principal points in regard to the violin and the bow I will now try to point out the most likely faults to be met with in beginning to study, and how best to avoid and overcome them.

First and foremost will come the holding of the violin —so much carelessness is found in this and, as I have stated in a former paper, great importance should be attached to holding it in a straight line with the centre of the player's body, the elbow being drawn well under. When this is attained the next point is to hold the bow quite correctly with the thumb bent at the joint. Be careful to keep the stick parallel with the bridge. Then comes the intonation, which is generally faulty and very trying under these circumstances to anyone with a trained ear. The ability to play absolutely in tune may be attained by very careful study and practice, but a naturally sensitive ear is almost necessary to secure it. Practising without being absolutely sure of correct intonation is almost as bad as no practice, and a master suffers more from his pupil's incorrectness in this par-

ticular than any other. It is of assistance to practise with a piano if the ear is not naturally acute, but of course a piano is not always in tune and may mislead the student. The correct timing of music is another very great point to be considered at the outset of study, the proper attention to different values of notes and rests is so important. By paying careful attention to this particular the difficulty will be easily overcome; but it is surprising how often pupils neglect to do so. Attention, also, to the bowing marks and all signs of expression is of prime importance and the student would give his master much more satisfaction and considerably less distress if he would be more careful in such particulars. These mechanical parts of the study could be easily corrected after one lesson, thereby leaving more time for the other parts of the work which require more than mechanical study. I have sometimes had to spend a whole lesson on *one* scale that was supposed to have been correctly prepared for me, and which I expected only to listen to and be satisfied with, instead of which all the time had to be devoted to correcting faults of intonation, etc., and no time left for studies or anything else. If such things as these occur from want of ear and capability of hearing that the notes are out of tune, it would be much better for such a student to give up studying an instrument like the violin. The piano or some more mechanical instrument he might be able to grasp, but not so exacting an one as the violin.

After the faults of the left hand come those of the bowing. Squeaky and screamy notes are always pro-

duced at first. These must be carefully avoided and a clear, pure tone aimed at. To obtain this one should practise carefully and for a *long* time drawing the bow across the strings in a straight line—parallel to the bridge. It is well to stand opposite a looking glass to see if this position is maintained whilst drawing the bow up and down. Then the amount of pressure which is required for each string and how much this pressure must be varied when the bowing increases in rapidity (this depending on the thickness of the strings in a great measure) are points on which the student must use his judgment according to his ear. As much time is lost in practising when not under supervision it is extremely important to have a master to see that things are going right. So many mistakes, which grow into bad habits difficult to get rid of, are easily obviated if corrected at first and not allowed to grow. Though he may have every good intention a student cannot possibly find all that out and avoid the pitfalls unaided. To undo what is wrong in the method and style of a student who has been badly taught or has studied without proper supervision takes (or wastes) valuable time and tries both master and pupil.

Of course the formation of each note by the left hand on the strings (which is included in the few words I have said on correct intonation) cannot have sufficient sensible patience devoted to it—and only after security in the above particulars is obtained should the student aim at further difficulties to be overcome. From my long experience one can be a student all one's life.

There is always something fresh to learn, some fresh difficulty to be overcome, which renders the study of the violin the most absorbing and most interesting of any.*

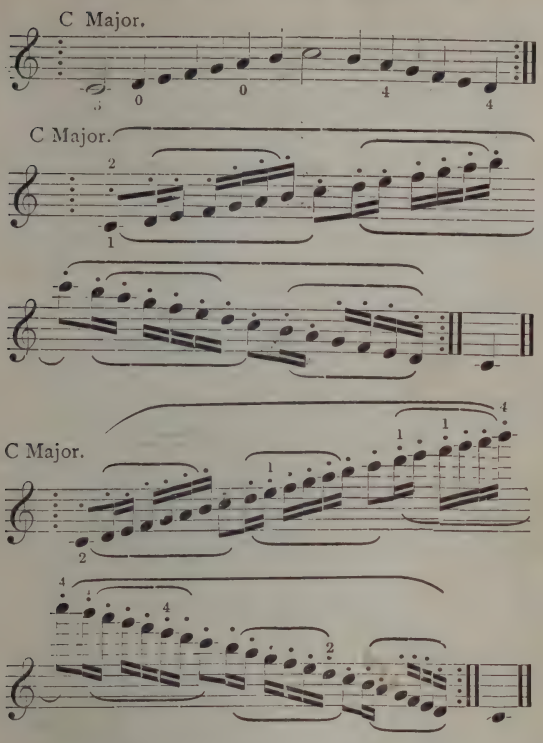
* When will the majority of students realise that their work is never finished? All the great ones in Art and Science have endorsed Schumann's words "Es ist des lehrnens kein ende." Yet the callow youth of to-day still vainly imagines that he has surmounted the insurmountable.—Ed.

CHAPTER IV.

Of Scales and their Importance.

HAVING determined to devote a reasonable amount of time—as much, of course, as can possibly be spared— to the study of the violin, the next thing to do is to *save* as much time as possible by practising methodically and with intelligence. I will endeavour to lay down a few leading suggestions. With regard to scales it is desirable to practise them slowly and very correctly. I advocate learning them in chromatic progression. The fingering should be carefully followed from some standard instruction book, and I cannot recommend any better than those fingered and edited by my son Bernhard, published by Hammond and Co.

The scales must be practised in one octave, and then, when the difficulties attending this are fairly overcome, in two or three octaves, which will bring the higher positions into practice. Correct intonation is absolutely imperative. I append an example of a scale in one, two and three octaves with the various bowings.

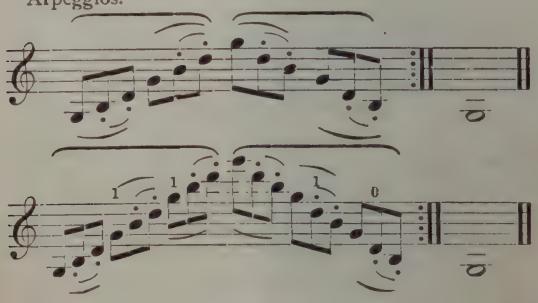


In practising the scale it should first be played each note with the whole length of the bow as slowly as possible and over and over again, after which it may be practised slurred, at a quicker pace, and eventually with great rapidity.*

* Concerning the duration of the notes in these slow scales it may be of interest to mention the fact that some teachers insist on their pupils sustaining each note for a period of two minutes. The command over the bow thus obtained is enormous and fully repays the student for the time spent in such weary labours.—Ed.

Arpeggios should be studied with each scale in two and three octaves, in order to give flexibility and correct notes in all parts of the instrument. Of these also I add an example in two and three octaves, and all I have said with regard to the method of careful, correct practice of scales applies equally to the practice of arpeggios.

Arpeggios.



The chromatic scale consists entirely of semitones. The chromatic fingering must be carefully considered, the fourth finger never being used for two consecutive notes. The intervals are easier to be obtained correctly in the lower positions, as the space between the notes is so infinitesimal in the higher positions that it is extremely difficult to produce them perfectly in tune. The different positions are formed by shifting the hand holding the violin gradually higher up the finger board; they are very numerous, but rarely more than six are practically used.

With regard to finger exercises—which must be

studied with the scales and arpeggios and are of equal importance in the early days of study—any really practical and correctly fingered and bowed exercises are beneficial. All the best violin schools (which of course also take the pupils on to the very advanced stages) have finger exercises attached. I should recommend Kreutzer's and David's and the First Book of Schradieck's Technical Violin School.

They should also be practised slowly at first and with attention to all marks of bowing, expression, and fingering, repeating each phrase over and over again to strengthen the fingers and give equality and firmness of tone.

I have often been asked what is the best time in the day to practise—I am quite sure the best work can generally be done in the morning when the student is fresh—although, personally, I can work with equal comfort and advantage in the evening. It is well to divide the work and vary it as much as possible, and after working at scales and arpeggios to take some concerto or solo and then return to exercises, etc. It is well to bear in mind that good results can only be obtained from intelligent and earnest work, and when physically and mentally fatigued no good result can be obtained, and a long walk, ride or other healthy diversion is desirable as a refresher. It is impossible to lay down an arbitrary law as to length of daily practice, it depends so much on the student himself and on the stage of his advance. I find it difficult to put on paper my system of teaching; but I am sure one of the best

pieces of advice to be given is that the student be guided by an instructor capable of directing his study correctly, supervising him, and seeing that he drops into no inaccuracies or bad habits.

CHAPTER V.

Course of Study.

IN concluding my series of observations addressed to those commencing to study the violin, I think a few words on the different books of important violin studies which are published may prove useful and interesting, although anything like an exhaustive list is quite impossible. Kayser's Studies are the easiest and simplest I can think of, and are of great value as a starting point. They are within the power of most students who have passed the elementary stage. They should be taken first undoubtedly.

There is a great jump between them and Kreutzer's, which are much more advanced and are not graduated in any way, varying in difficulty considerably and being, in fact, an admirable adjunct to a Violin School, such as Spohr's, De Beriot's or David's. Rode's Studies, called Twenty-four Caprices (which are in all the major and minor keys) are very popular—and deservedly so. I should say of about similar difficulty to Kreutzer's and most useful.

Fiorillo's are also a first-rate set of studies and an excellent preparation for the more modern style of violin playing, as exemplified by Wieniawski, Vieuxtemps,

Ernst, Paganini, etc. De Beriot's studies are very charming, and as some of them are arranged with pianoforte accompaniments, they are extremely interesting to the student, and are of great value in insuring correct time and intonation. Then follow Schradieck, David, and a host of others, all valuable and very interesting, but it is impossible to name anything like all the books I have on my own music shelves, as this would resolve itself into a mere catalogue and, further, each professor is likely to recommend the study of those he prefers and thinks most suitable to a certain student's requirements.

There are some studies of Paganini's published as "Caprices for Violin alone," to which have been added pianoforte accompaniments by Hatton and also by David. They are replete with enormous difficulties but are extremely interesting.

It is important for all students to be guided by their professor as to the style of solos and the degree of difficulty they can attempt. So many desire to try pieces far and away beyond their power, the result of which is very disappointing and discouraging. Students so often seem surprised if they cannot attain to certain heights where possibly some fellow student has been able successfully to climb. But in this matter they should be guided entirely by the judgment of their teacher, suggesting to him anything they specially desire to study of course, but insisting on nothing. Faults should be battled with and conquered at once before they become confirmed habits. Those of holding the

violin and bow (of which I have spoken at length in the preceding chapters), and any tricks in style or awkward movements, such as swaying about and fidgetting, are the first to be guarded against. There is no special code of rules to lay down or methods I can positively mention, as each individual student generally demands some different method of instruction, but whoever the student may be, he must have a large amount of perseverence and earnest work to fall back upon. Hours of patient devotion will often be required to overcome a very small fault. In mastering one difficulty others are constantly revealed which have not suggested themselves before, and personally, when I have time, nothing gives me more infinite delight than struggling with some such passage either of double harmonics or some other complicated combination which the study of the violin still holds for me. The interest with which I can thus pass my time is very great.

Many professional pupils make up their minds to have a few lessons from some well-known man in order to be able to announce themselves to their pupils and the public as pupils of so and so, but this is not fair either to the master or the student, as no material benefit can possibly be gained in a few lessons, and it is no credit to the professor for his name to be used under such circumstances. I speak from actual experience.

I feel anxious to assure my readers that the few articles I have written on "How to study the Violin" can only be very elementary and superficial (if I may

use that term). Every student must require different training and individual treatment, but the main lines of earnestness of purpose, steady practice, care in following out the directions left us by the great masters, specially regarding the care in holding the violin and in manipulating the bow, and striving after perfection in intonation are like the backbone of the study and must, in all cases, be always considered by the student. If my articles have helped any (as I am glad to say from letters received from several seems to be the case), my primary object is achieved.

CHATS WITH STUDENTS

ON

THE VIOLIN

CHATS WITH STUDENTS ON THE VIOLIN.

CHAPTER I.

Advice on Elementary Matters.

BEFORE commencing the serious study of the violin, it is important the student should be determined to devote his time to it exclusively; half hearted work is no use, and much patience and earnestness are essential. The possession of an accurate ear is a great help and advantage. I believe, however, this can be cultivated, even if not there naturally—although difficulties are increased if this is not present as a natural gift.

To those students who have determined to enter seriously the path of violin study I will address myself, and try and help them in their work with the advantage of my life's experience. From the very commencement the position of holding the bow and fiddle are most important, and in as clear a way as I can I will endeavour to explain the correct way of so doing, as

followed by such men as Spohr, Molique, Ernst, Vieuxtemps, and lastly, but not least, Paganini.

The left hand side of the tail piece of the violin should rest under the chin of the player, while a pad is desirable so as to avoid bringing the shoulder under the violin, which should be held in as straight a line as possible, the neck of the instrument resting between the thumb and forefinger of the left hand, and held above the joint of this finger firmly enough to prevent it dropping into the hollow between the thumb and finger. The left elbow must be drawn inwardly until it is opposite the middle of the body (a position somewhat difficult to arrive at with any sense of ease at first).

With regard to the bow, it should be held with the four fingers and thumb in the right hand close to the nut, the thumb bent at the joint and the end pressing against the stick of the bow and *vis-à-vis* to the second finger. The bow is grasped by the thumb one side, and the first and second fingers on the other, while the other fingers rest on the bow loosely. The position of the bow arm varies according to the position of the bow on the strings. When playing at the nut end the wrist should be much raised, the elbow low and drawn well in, so as to be in a similar position as regards the body as that described for the left arm, the outside (or furthest) edge of the hair being on the string. When drawing the bow down, the wrist must be gradually lowered, and the hair of the bow be brought flat on to the string at the further end of the bow. An even pressure is important. The necessity of grasping these

details cannot be too strongly impressed. I have sometimes tied my pupils' arms together with a piece of tape, so as to prevent the position being too extended. Difficulties are lessened considerably later on if this is adhered to when starting the study of the violin.

In playing on the two upper strings, the bow arm elbow should remain in the position above described; however in playing on the D string it must be slightly raised, and for the G string it is also necessary the violin should be slightly raised towards the face of the player.

When double notes are to be played equal pressure on both strings is necessary, so that neither string should overpower the other.

I should like once more to impress students with the great necessity of earnest, patient work and care to obtain perfect intonation. Every interval played has to be "created," and a hair's breadth of incorrectness in placing the finger on the string is fatal to true intonation.

When a boy studying under Molique I practised eight and nine hours a day, and my father, who was a passionate lover of music himself and an amateur violinist of excellence, would allow of no games or recreations until my full time had been accomplished. Some of my old schoolfellows remind me that in those days they would come and call for me to go out, I used to explain to them (on my violin, so they say) "Father says I am not to come to-night." This was before I was nine years old, at which date I made my "first

appearance" in my native town, Keighley. To shew that my studies were carried on under difficulties, I may say that before I went under Molique I had lessons with a professor in Bradford named Baker, and as the train service did not then extend in that district, I used to walk to my lesson, a distance of ten miles, once a week, whilst I generally got a lift back in the carrier's cart.

It is possible of course to practise incorrectly so that the time is really wasted. Therefore it is always advisable to be well guided and instructed as many hours of work will thus be saved. It is useful to have a good sized looking-glass in front of which to practise, it prevents the student getting into careless ways while practising.

CHAPTER II.

Concerning Harmonics, Octaves, etc.

THE violin is the most difficult of all instruments to play well, as there are so many obstacles to be overcome which are not met with on other instruments. Quality and truth of the strings is of immense importance and very difficult to obtain; their non-durability is extremely trying. Being so sensitive, the atmosphere of large and crowded halls is sometimes most disastrous to them. When playing important solos occasionally a string breaks and disconcerts an artist. I have had it occur while playing Bach's Chaconne (an unaccompanied solo) and was forced to retire and put on a fresh string and return to the platform and finish the solo. When my son Bernhard was playing a Concerto at the Gloucester Festival (when I was leading the orchestra) in 1889, one of his strings broke, fortunately I was able to hand him my instrument while I replaced it. Of the two on that occasion, I was most put out by the incident!

It will be quite impossible for me in these papers to put down a fixed line of study for advanced pupils, as I did in the first chapter for beginners. The mysteries of double stopping, arpeggios, and, most interesting and difficult of all, single and double harmonics, need more than a written explanation. They say Paganini (who revived the antiquated and long-forgotten use of double

and single harmonics) startled and amazed his hearers more by the strange and weird effects thus produced, than by any other of his achievements, the production of such unusually high sounds whilst the hand remained in the lower positions, seeming something supernatural. Paganini was the first to introduce harmonics into solos.

There are two sorts of harmonics, called the "natural" and the "artificial." The former are formed by lightly touching the string instead of firmly pressing it down to the finger-board (as when playing ordinary notes). Three of such harmonic notes are found on each string, occurring on the octave, fifth of the octave, and double octave.* The effect of these notes is startling, but in tone they are almost equal to ordinary notes; certain effects can be produced by them, and by no other means, and they are used by all truly artistic executants without hesitation.

Artificial harmonics are formed by stopping the string firmly with one finger (replacing the nut thus, and forming a fresh terminus, thus getting notes not really natural to the violin), and touching the same string lightly with another finger. Although freely used by the highest masters among violinists, they are considered by many musicians a little clap-trap and tricky.

There is perhaps nothing more difficult in the way of

* This is, of course, following the rigid lines laid down by Spohr and others of the "old school." Vieuxtemps, Wieniawski, De Beriot, etc., make frequent use of the natural harmonic found on the third, the sixth, the tenth and the octave of the tenth. Some modern players go still further and include the one found on the minor third, but to produce this well requires strings much too thin to have a rich tone in passages of firmly stopped notes.—Ed.

perfect intonation on the violin than to play a passage of consecutive octaves correctly. Each note needs a slight change in the position of the hand, and the relative distance of the first and fourth fingers is reduced with each note going up the scale, *vice versa* coming down. Much time and practice should be given to get the intonation correct. In a passage of a succession of octaves, the fingers pressing the notes should not be raised from the string, but moved on together.

My experience after forty years of study is that the combinations and capabilities of the violin are endless, that a life time is not long enough to fathom half that can be done on and with the instrument. To those who have time and opportunity to study it *con amore*, life must be ideal, but when one's life is necessarily filled with professional engagements and teaching, such study as that becomes impossible.

Public appearances are always very trying, and the more important the position the artist holds, the more anxious the ordeal. I remember when quite a young man I was to play Molique's Third Concerto at a concert of the Musical Society of London. Vieuxtemps, who heard this, expressed his opinion "that those concertos were unplayable." To my great consternation just as I walked on the platform to commence my solo, he entered the hall and sat down in the front row just below me. This added greatly to my anxiety on what was a very important occasion. Fortunately I got through satisfactorily and proved Vieuxtemps' remark

to be inaccurate.* He highly complimented me on the achievement. My musical education was commenced by my father, continued by Zerbini (senior) to be under whom I first came to London, and concluded by Molique, to whom I went in 1848 to Stuttgart, and with whom I studied off and on in Germany and London until 1853. Since then I have endeavoured to teach myself more and more each year. Molique was a most severe master, and would acknowledge no excuse as valid for imperfect study. Himself an inveterate smoker (I used sometimes to have to look for him in a cloud of tobacco smoke when I went for my lesson) he almost refused to continue my instruction on finding I indulged in the same luxury. I fear his wrath did not impress or cure me of the habit, I used to practice with a long pipe in my mouth thrown over my shoulder.†

* This observation, coming from a man of such exceptional technical powers as Vieuxtemps, is very significant. One can realise the sensation caused by the brilliant performance of Molique's Third Concerto by the composer's talented pupil, despite the modest mention he makes of it. At this time Vieuxtemps was at the head of his profession and one can sympathise with the young performer's anxiety on seeing this great man seated before him, well knowing him to be no mild critic in violinistic matters.—Ed.

† Perhaps it may not be amiss to give here a few data concerning Carrodus' distinguished master. Notwithstanding the French appearance of his name he was a thorough Teuton and was born at Nuremberg, October 7th, 1803. He was a pupil of Rovelli (whose successor he became as Conzert Meister at Munich), Kreutzer and Spohr. At the age of nineteen he made his first concert tour and achieved everywhere great success. In 1849 he visited London where he remained seventeen years. He then went to Stuttgart, in which town he had formerly held the appointment of Musik-Director for some years. He composed five concertos, a concertino, eight quartets, two trios, three violin sonatas, various duetts, a mass, a symphony and the oratorio "Abraham," first performed in England at the Norwich Musical Festival in 1860. He died at Stuttgart in 1869.—Ed.

WILHELM BERNHARD MOLIQUE

CHAPTER III.

The Bow and Bowing.

I PROPOSE devoting most of this chapter to the bow and its uses. The present make of bows was perfected by Francois Tourte of Paris at the end of last century, and as it seems to be of all possible assistance to players in the way of lightness and elasticity it will probably not require altering or improving. The wood principally used is of the Brazilian lance, as it is the wood combining firmness with the greatest pliability and lightness.

No bows yet made are equal to those of Tourte, and as the demand for them is always on the increase and the supply has ceased, they are to-day at a very high value, which is likely considerably to increase. The finest white hair after being carefully cleansed and assorted (as it is stronger and less greasy) is used for violin bows. The nut is usually made of ebony or ivory.

It is of great importance to a performer to possess a good bow (second only to having a good violin) as it enables him to overcome difficulties more easily and considerably assists in perfecting his execution.

The art of correctly bowing a passage cannot be too

carefully studied—that is to say, the manner in which a passage should be phrased and executed. It is the perfect action of the bow which gives the correct impression of the feeling of the music and is as indispensable to a violinist as a light touch is to a pianist. Of course, since bows have been made pliant and have had the screw attachment for relaxing the tension of the hair, all arpeggio passages, staccato and legato notes, etc., have become considerably easier.

How to hold the bow and the elementary hints I gave in my first "Chat," so I need not now repeat them.

It is naturally very important in order to correctly interpret anyone's compositions, to carefully follow the bowing, if indicated. Should the composer's intention be to produce a legato passage, how out of place, and how completely it would alter the character of the music to play detached notes, and so on.

As the bowing desired by a composer is generally clearly indicated, it is well to carefully study and follow it.

For a further knowledge of the various kinds of bowings and examples and explanations, I can do no better than refer my readers to Spohr's Violin School (Section XI.) where all is very clearly, correctly and reliably indicated.

Very wonderful effects are made with pizzicato notes with the left hand and bowing with the right blended. Paganini was the first to introduce this style into solo playing, as, in fact, all such mechanical and technical wonders. Although he may not absolutely have

invented them, still he brought them to a high pitch of perfection, and his genius, originality, and artistic feeling are undeniably inimitable.

A tale is told of him with regard to another so called "tricky" effect, that at Lucca he was playing what he called a "scène amoureuse" or dialogue (sonata for the first and fourth strings), and one of the audience (an Italian princess) was so carried away with enthusiasm that when he had finished she addressed him suggesting that as he had just done such wonders on two strings she was sure a single string would suffice to enable him to perform his marvels. The idea pleased him, and in a few weeks he had composed and played what he called the Napoleon Sonata for the G string only, which was received with enthusiasm, far beyond anything he had expected.

Sivori is the only man who claims to be actually a pupil of the great maestro. I wanted some information about the proper performance of one of Paganini's concertos a few years back and went to Paris where he (Sivori) then resided, and had a very interesting interview with him. Although he could not enlighten me on the point I required, he played me some studies of his own he had just published and altogether delighted me.

CHAPTER IV.

Orchestral Playing.

HAVING been intimately connected all my musical life with that most important branch of the profession—orchestras—I feel it may be interesting and acceptable if I devote this chapter to that body of the profession.

So much of the best and most important music is in the hands of orchestras, and so much that is fine and grand is produced by them that their professional importance cannot be over-estimated, although their services are in many cases much underpaid. The general public is drawn by a "name," and as long as they see a favourite announced to sing or play such and such solos they take, as a rule, no interest in the individual material which goes to make up the orchestra, so often spoken of as the "necessary evil" of impresarios. As the public has to be catered for, that branch which is of the least attraction for them is the one cut down and underpaid in order to enable the "favourite" to obtain his or her enormous fee.

I have been connected with the Royal Italian Opera orchestra since 1854, joining that body at the last desk under Costa. I then became leader under Arditi at

"Her Majesty's" until it was burnt down. I succeeded Sainton on his retirement as leader at Covent Garden in 1869 and have remained in that position ever since, having played with all the well known singers and under many conductors and at many state and notable occasions. The work at the opera is intensely interesting, and being leader of that splendid band, which included in its numbers at one time or another such men as Piatti, Dragonetti, Bottesini, etc., is truly a proud position. The rehearsals are very trying, especially of old operas known by heart by myself and others. They are, however, made necessary in consequence of the periodical advent of new conductors, soloists or fresh members of the orchestra. Sir Michael Costa was a veritable martinet, and would allow of no slipshod work and no interference from anyone with *his* department. In fact I have heard him order one in the position of manager at the theatre off the stage at Covent Garden, when he was interfering with his (Costa's) department, and he had to go too!

He was the most thoroughly competent conductor under whom I have played, and as in his days there were few if any changes in orchestra or principals the rehearsal work was comparatively easy. I remember once when a rehearsal was called and one of the principals was a few minutes late, Costa dismissed the band, refusing to keep them to suit anyone's unpunctuality, and there was no rehearsal that day.

I have been connected with the Philharmonic Concerts for many years, playing both concertos and acting

as leader of the orchestra, also at the principal Festivals (Three Choir, Leeds, etc.), and I think although the work is immense, on the whole this last is as interesting as any orchestral work with which I have been connected.

To be a first-rate orchestral player necessitates intimate acquaintance with all the standard works; symphonies, overtures, concertos, etc., and a good capacity for reading at sight and keeping strict time. I have often heard it remarked with astonishment, how well certain bodies of musicians interpreted works at first sight. Now these first class musicians (I am speaking of those orchestras holding the best positions) are very often expected to do more at less pay than any artist should. Recently a society has been formed in London called the Orchestral Association, which will, it is hoped, protect the interests and generally improve the financial position of the orchestral player.

The original form out of which our present orchestra has gradually grown was as a string quartette, the different instruments being doubled when desirable; gradually wind instruments took part, growing more and more important as they became perfected in their acoustical and mechanical details. Orchestral accompaniments to concertos and solos are in most cases now of great importance, in fact too much of the interest is centred in the orchestra, overpowering and dwarfing the effects of the solo—very different from the simple form which used really to be an accompaniment to the soloist with occasional *tuttis*.

Many of our theatres now require really good orchestras, because incidental music by great composers is so often introduced. For example, Irving nearly always has music for his productions written by men like Sullivan, German and Parry. His example is followed by many of the other first class theatres. Then there are so many comic operas and burlesques now, the music to which, although not high class, is much more important than the old entr'acte music and melodramatic strains. Practising in orchestral classes, concerted music, quartettes, etc., is much more easily to be obtained than formerly, and cannot be too much encouraged for students anxious to be orchestral players, as intimacy with our standard works cannot be otherwise obtained and is absolutely necessary. In London there is a superabundance of such societies and there are very few towns in England now but what boast an orchestral association of better or worse repute. In all orchestras the family of violins forms a large part of the whole, and in such bands as the Philharmonic and Crystal Palace there are fifty-six or sixty stringed to twenty-five other instruments and that is an extra allowance, many of the lesser used wind instruments being only engaged when especially indicated by the composer. So that emphatically the violin holds the position of king of the orchestra; and this should make all who attempt to play it most anxious to do their best to support this position.

CHAPTER V.

Some Experiences as a Soloist.

IN continuation of my last chat, it naturally suggests itself that the present one should be devoted to some of my experiences as a solo player, but I shall find it difficult to sift my experiences and offer to students only those likely to interest them.

My first public appearance was at Keighley, my native town, at the age of nine, at a concert given there in January, 1845, at which time I was studying with a Mr. Baker, of Bradford. Soon after this I came up to London, and for a few weeks was under Zerbini, Senior. I came again to town in 1848, when I became the pupil of Molique, who was most generous to me, and interested himself greatly in my career up to the time of his death. I was with him both in London and Stuttgart, and to his great attention and interest I owe much of the success in my career.

My very first appearance in London was in June, 1849, at a concert given by Mr. Charles Salaman, when I played the "Fantasie Caprice" of Vieuxtemps with very great success. In that and the following year I joined Molique at his classical concerts, playing in quartettes, and also, on reference to an old programme,

playing second violin with him in Spohr's duet for two violins, Op. 67 (a piece I now often play with my son Bernhard). On that occasion Spohr and Joachim were both in the audience. In 1853 I made my first appearance in Manchester at the Gentlemen's Concerts, playing the Otello Fantasie by Ernst. The same year I appeared at the Bradford Festival, choosing a solo by Molique. He arranged for me to play Spohr's Seventh Concerto to the eminent composer when the latter was on a visit to London. I append the autograph testimonial given me by him, of which the following is a translation:—"I hereby certify that Mr. J. T. Carrodus played my Seventh Violin Concerto with very great perfection, and I am convinced he would, by playing the same in public, meet with the greatest success." Dated London, 13th July, 1853. Signed, Dr. Louis Spohr.

During the same visit of Dr. Spohr to London, Ella gave a concert of the Musical Union in his honour. His Sextett was performed, Bazzini taking principal violin. Spohr was, however, so dissatisfied with the interpretation that he arranged another performance to which he invited his friends. He led the work himself, and asked me to assist, in order to erase the erroneous impression given by the first performance. I took part also in his pianoforte trio (also at his rooms) with Mme. Arabella Goddard and Haussmann, in place of Piatti, who was to have played. Spohr was at this time a very old man, and past the zenith of his glorious powers.

My first important appearance in London was at a

Dem Herrn John Carrodus
gebe ich hiermit das Zeugniß, daß
er mein 7tes Violinconcert in gro-
ßer Vollendung spielt, und daß
ich die Überzeugung habe, er werde
damit bey seinen öffentlichen Vorträ-
gen große Sensation erregen.

London den 13ten Juli 1853

Dr. Louis Spohr.

DR. LOUIS SPOHR.

concert of the Musical Society of London in April, 1863, an ordeal through which I came very proudly, judging by the many favourable criticisms I have on my performance of Molique's B minor Concerto, one of the master's most difficult compositions. From this time my career has been one of hard work and kindly public appreciation. My first appearance as solo player at the Philharmonic Society was in May, 1868, when I played Molique's Concerto in A minor. In the same year I also appeared as soloist at Mann's concert at the Crystal Palace, choosing Ernst's "Otello Fantasie."

In 1867 I played at a complimentary concert that was given to me in my native town, the proceeds being devoted to the purchase of a silver tea service with a suitable inscription that was presented to me, and the daily use of which affords me considerable gratification.

For years I have played solos, almost nightly, at the Promenade Concerts during the season. The music played is of course, of a more popular character than is general in orchestral concerts, although usually one night a week has been called a classical night, and a better class of music has then been performed.

In 1881 I gave a violin recital at St. James's Hall, interesting publicly, because it was the first violin *Recital* which had ever been given.* I was the sole performer, being assisted only by an accompanist.

* This Recital will be well remembered by many who peruse these pages, both by those who were fortunate enough to be present and by those who were prevented from attending by the phenomenal snow storm that rendered the London streets impassable on that night.—Ed.

Since then I have often repeated the experiment, sometimes assisted by a vocalist, etc., sometimes, as in the first instance, depending on my own endeavours only, and always with most flattering success.

In 1892, I was summoned to Balmoral, and played before the Queen and Royal Family. My son Bernhard, Mr. Howell, Mr. A. Gibson, and Mr. Barratt accompanied me. As well as playing in a quartett and solo, we formed a small orchestra to accompany Madame Albani in some operatic solos. After the concert the Queen personally thanked us for the pleasure we had given her.

CHAPTER VI.

Violin Makers—The Italian School.

IN writing about the "Makers of Violins," to which subject I shall now devote myself, it will be well to commence with the old Italian violins and makers as these stand so pre-eminently in the first rank. Mr. Hart, in his book on the violin, says the earliest information we have of the true violin is in the second half of the sixteenth century.

The perfection of make of our modern violin was reached in the seventeenth century by the Stradivarius and Guarnerius families, pioneered in the sixteenth century by Andræ Amati, working in Cremona, which can well be called the cradle of the art.

Much of the success of their work is due to the mathematical correctness and perfect proportion in their work, accuracy in which particulars is so conducive to a full and powerful tone. The most important items in the making of a violin are the choice of wood, the correct (absolute and mathematical) dimensions of the various parts, and the resonance and transparency of

the varnish, in all of which (especially with regard to the latter), the superiority of the old Italian maker is unmistakably apparent.

The violin is composed of some sixty parts, and each has its position, shape, and size in relation to all the others in order to produce harmonious vibrations throughout the whole instrument. The wood must be well seasoned and of a certain thickness. Patient trials and untiring perseverance till the right piece has been obtained are absolutely necessary. The wood chiefly used is pine and maple, and the grain of the wood is followed in different directions in different parts of the instrument. Some competent judges suggest that the sweet and mellow tones of the early specimens of some of the Amati, Maggini, and Stradivari instruments, as compared to the greater power and intensity, combined with the above qualities of the later violins by the same makers, may be due to the backs of the earlier specimens having been cut with the grain of the wood running from side to side, whereas the later ones have the backs cut from wood with a vertical grain. The sound post has been called the soul of the violin, as it increases and intensifies all vibration, and seems almost to confer that effect of spiritual beatitude so characteristic of the violin. There is much individuality and character in the scroll and *f* holes of the violin, those of the Joseph Guarnerius being specially remarkable and, in some cases, eccentric.

Gaspard da Salo, who worked in Brescia about 1520, is, as far as we can judge, the earliest maker, and to

him is accredited the development of violin making into an art. The name of Maggini, who lived about 1590, is another among the earliest makers. His model is somewhat large, and the tone of his violins is very perfect, although not so powerful as those of Stradivarius or Guarnerius, but most sympathetic. He worked in Brescia, and is also said to be a pupil of Gaspard da Salo, whom he succeeded. There is a considerable difference in the model of the Amati and Stradivarius fiddles, the latter being flatter and slightly larger. The Amati family were all justly celebrated for their work. It is extremely difficult to find much reliable information as to the history of these early makers who have only become celebrated within comparatively recent times, but it is supposed that Andræ Amati studied with the great Brescian maker, Gaspard da Salo, but this is only supposition, because their styles are somewhat similar, especially the earlier specimens of Amati's work.

The greatest maker of this illustrious family, Nicholas Amati, flourished between 1596 and 1680, and probably studied with his father, also a well-known maker. He, Nicholas, was the master of Antonius Stradivarius, who was born in 1644, and died in 1737. His early independent work shows signs of copying the models of his master. Ultimately he adopted a larger size and flatter model, and was pre-eminently particular as to the proportions and choice of the work he used. His finest period is from about 1700, and his latest instruments are said to have been made when he was ninety-

two years of age. The average price he could get for his violins was equal to about £4.

I myself possess a very splendid specimen of his work which I always used for my public solo work until I purchased the Joseph Guarnerius I now use.

CHAPTER VII.

Violin Makers.—The Italian School *(continued).*

JOSEPH Guarnerius del Jesu was born in Cremona, 1683, and died in 1745. The addition of "del Jesu" is due to his labels always bearing the sacred symbol, ✠ I.H.S. which he adopted, as some say in consequence of his being a member of some secret society using that sign. His father, John Baptist Guarnerius, seems to have had nothing to do with the making of violins, or indeed, of any stringed instruments. Joseph Guarnerius is supposed to have studied in the factory of Stradivarius, but the dissimilarity of the make and work seem to disprove this. In so many essentials they differ entirely. The outline of the violin, the *f* holes, which are cut very straight, and particularly in the scroll which has much individuality and character.

In all probability he studied with some member of his numerous and clever relations, his work somewhat resembling a namesake of his, son of Andræ, although his real master, whom he aimed to copy, was Gaspard da Salo. The careful choice of the wood for making

the instruments, and the perfection of his varnish, materially added to the fine rich tone and generally satisfactory result gained by his work. Judging from the quantity he turned out, and the quality of the instruments, he must have devoted all his life assiduously to his work. His style of workmanship was bold and rugged, and in some cases signs of carelessness may be found, but, even then, the style of the instruments and their general appearance defies comparison. The quaint heads and varying sound holes are two most distinctive features of his work. He has had more imitators, good, bad, and indifferent, than any other Italian maker; among the best we may name Lupot and Vuillaume. Whilst I was on a visit to Genoa some few years ago, I went to the Museum and saw the violin which was in the possession of Paganini, and almost always (in his later years) played on by him. It is a fine specimen of a "Joseph Guarnerius del Jesu." It was left by Paganini to the town of Genoa, with the distinct understanding it should only be played on once a year at the town fêtes. He named Sivori as the player, as he was a pupil of the master's, and the only one who is known to have studied with him.

The violin is a superb specimen and in first-rate preservation. I was not fortunate enough to handle it or hear its tone, but it is a beautiful work of art, and from its excellent condition and the interest attached to it is, perhaps, the most valuable specimen existing.

I myself possess two very fine specimens of his work —one, which is known as the Cannon Joseph from its

ERNESTO CAMILLO SIVORI

powerful tone, is said to have belonged to Paganini, and to have been gambled away by him (see "The Violin," by Davidson). It is a beautiful specimen of the red varnish which is exceptionally fine. Another which I purchased last year has a tone which almost equals the Cannon Joseph, but, being a yellow varnish, is not quite so beautiful in appearance.

To attempt to make an exhaustive list of all makers of the different schools, would result in lists of names with dates, so I shall just add a few facts in connection with some of the better known makers of the Italian school, and then turn in like manner to the other nations.

Of Carlo Bergonzi, born in Cremona about 1716, one can say he is one of the finest of the celebrated makers, and deserves to be classed with Amati, Stradivarius, and Guarnerius, being a pupil of Stradivarius at his finest period, his work principally resembling his and Amati's. His model is somewhat small but his varnish is exceedingly rich and transparent. His scroll has much individuality, and the tone of his instruments is splendidly full and equal. He died 1747.

One of Stradivari's greatest copyists was Camillus Camilli, of Mantua (about 1740). His name is not so generally known, but I have seen one of his violins which surprised me with its magnificent tone. I cannot, however, speak generally, only having come across one notable specimen.

Alessandro Gagliano, born in 1640 at Naples, has left many violins of pure and exquisite tone, his upper strings being generally the best. He studied with Stradi-

varius, whose style he copied, although his scrolls are generally roughly finished. He rarely used labels for his violins. He was one of a large family, all more or less celebrated fiddle makers.

The family of Guadagnini are also justly celebrated as makers, and were for a number of years associated with Stradivari. They came from Milan about the end of the seventeenth century. The head of the family—Lorenzo, his son, brother, etc., have all left magnificent instruments, and the tone of the Guadagnini violin is almost always very good.

The popularity of Montagnana (a pupil of Stradivarius) was very great. He flourished about 1700 to 1745, and did most of his work in Cremona and Venice. His violins are very original and may rank with those of Bergonzi. Unfortunately he has not made many instruments—not being a copyist he tried to put individuality into each specimen. His varnish and tone are most remarkable.

Fransecus Ruggierus, who lived about 1668 to 1730, is one of a large family of leading violin makers. One of his sons is said to have been a pupil of N. Amati, whose instruments all the examples of the Ruggieri much resemble, and they are very valuable instruments. Vicenzo Panormo was a most faithful copyist of Strad, Guarnerius, and Amati, but especially the former. He lived and flourished about 1740 to 1810 and wandered about, never settling down in one place, being of so restless a nature that he never gave himself a chance of getting an established reputation.

A modern maker who died during this century at Turin, Pressenda by name, deserves to rank among the very best Italian makers, his tone being excellent and his model very fine.

CHAPTER VIII.

Violin Makers—The French School.

NOW turning to French makers I find they started early in the seventeenth century. Of the early French makers there is very little information to be obtained beyond the somewhat unsatisfactory intelligence that their instruments were mostly poor in tone. Their varnish seems to have somewhat resembled that of the Venetian school. They copied the Cremonese artists and followed this model almost undeviatingly up to the present time. The inartistic and unfinished work generally of the early French school is amply made up for by the later makers who stand almost on a par with the great Italian masters. In searching for early records of French makers I think I can safely place the name of Tywersus, who lived in the sixteenth century, as the first. He worked at Mirecourt, the cradle of so much of the good early work, but I can find no further record of him. The first name of importance belonging to the French school is Ambroise de Comble, who was born in Tournay about 1730. He is said to have studied with Stradivarius and the quality and colour of the varnish and general character of his work

makes it very probable. The tone of his violins is generally very fine and has much of the Italian quality. He was followed by Pique, Nicholas Lupot, Gand and Bernadel who were all splendid copyists, especially of Stradivarius.

Pique, who flourished at the beginning of this century in Paris, avoided all exaggeration and his scrolls and sound holes are well worthy of attention.

Nicholas Lupot was born in Stuttgart, 1758. He went, however, to Orleans immediately after, and is therefore to all intents and purposes a French maker. He started work in Paris, and seems to have earned the title (and in many cases justly) of being the French Stradivarius. In all points of his work he was equally careful and successful, and he takes the lead among modern makers. He died in 1824. His pupil, Francois Gand, is one of a family of makers, perhaps generally better known as repairers, although Francois had a great reputation, the tone and outline of his violins being very noticeable. A brother of his joined the two Bernardels (whose father worked for Lupot, and was held in the highest esteem as a maker), and the business done by this firm was quite phenomenal.

J. B. Vuillaume, born at Mirecourt 1800, was one of a large family of musical instrument makers dating from early last century. He was most prolific in his work, about 3,000 violins existing which bear his name. Many of these he made himself entirely. Of course, in such a large number the quality varied, some are not worth much, but others are most excellent and rank

equal to Lupot's for tone, in my opinion. He was in many ways a very lucky man, and when Tarisio's celebrated violin collection was disposed of, Vuillaume bought them, including the celebrated "Le Messie" Strad.

With the names of G. Chanot and Sylvestre I shall close my list of French makers.

Silvestre, who was born in Lyons in 1835, has left specimens of the highest class workmanship and finish, of the very highest value. I have seen and purchased some most excellent violins of his make. His choice of wood was especially careful and successful.

G. Chanot, who resided and worked in Paris, has left some remarkably good copies of the Italian makers, principally of Guarnerius and Stradivarius. He died in 1883.

CHAPTER IX.

Violin Makers—The German and English Schools.

NOW I have to speak of the German and English makers of violins, which will close this portion of my chats. The Germans seem to have been very much later in the field as makers than the Italians and as a whole not so important as either the French or Italians. From all old books we hear they were so very successful in the make of viols, lutes, etc., that one cannot help wondering why they did not take the lead with violins also. I fancy the first maker was Fichtold who lived early in the seventeenth century—but he is spoken of as a maker of lutes and possibly did not attempt violins. The early German specimens all seem very imperfect in outline and there is an incompleteness in the model, such being conspicuous in the work of Albani, the father of the celebrated maker of that name. He was born in Botzen about 1620. His wood is always very carefully chosen, and his varnish is specially good: his model is somewhat like that of Stainer. His son, born also at Botzen thirty years later, having studied in Cremona, produced altogether

a different class of work, having studied with Amati, whose influence on his work is very pronounced. Some of his violins can easily be mistaken for those of the Italian school.

The next and most important name among the German makers is Jacobus Stainer. He was born about 1620 and ranks second only to the great Italian school. Some early German and even English fiddle fanciers are said to have preferred his work even to the Cremonese. He is supposed to have travelled to Cremona and studied there with Amati and afterwards in Venice; but there is not much reliable information on this point. Though the workmanship is thoroughly German his model is quite original, and his unceasing patience in the selection of the wood and the supremely beautiful varnish he used, have helped to make his violins of the value they now are. In the formation of the sound-hole and scroll he followed his own lead, entirely different from the German. That he went to Italy is indisputable and his work shows that this had an immense effect upon his style, but whether he ever studied with any of the great makers is very doubtful. He died in great poverty, although he worked very many years and very hard. No maker has had more copyists, especially among German and English makers, among whom Withalm, born in Nuremburg about the middle of last century, stands first, his wood and varnish nearly equalling Stainer's.

The Kloz family, a large one, all flourished about the beginning of last century, the most important member

being Sebastian (from the Tyrol). His pattern and style is good, his model flat. His father, uncles and brothers all were makers of more or less excellence.

The name of Martin Bauer, born in Stuttgart early this century, is less known than it should be as a maker. Molique had such a high opinion of his creations that he preferred playing on them to any other violins, and only purchased the Strad which he used the latter part of his career through the persuasion of his friend, Signor Piatti. When I was in Stuttgart in 1849, studying with Molique, Bauer made me a violin, the manufacture of which I watched with the greatest interest and attention, and on this instrument I played my solos throughout my early career. I still always use it as my orchestral violin.

This closes the list of German and Tyrolean makers.

Lastly, coming to the English makers—who have never taken the position they deserve, especially among foreign connoisseurs—I find from the names of the early makers (which seem to be so thoroughly English) that probably the art was not introduced by foreign settlers but by native talent, although the Brescian model was most closely followed.

The name of Christopher Wise is about the first to mention; he flourished at the end of the seventeenth century and his model is quite Italian, the varnish being of very good quality. About the same period we can name Rayman and Urquhart (the latter probably a pupil of the former) whose work also is much after the Italian style; then follows Barak Norman, whose

instruments in many ways resemble the Maggini violins. After this period there is a change in the style of instruments, and the name of Benjamin Banks is really the first of importance among English makers. He was born in Salisbury in 1727, being a worshipper of Amati's and copying him minutely and in the best examples most successfully, his varnish being remarkable for its richness in variety of tints, transparency and mellowness. Several other members of his family were also makers.

Richard Duke, born 1768, is the best known English maker, and I have come across some remarkably fine specimens of his work, the great difficulty being to be sure of their genuineness; there are so many counterfeit instruments passed off as his. He also copied Amati closely.

John Betts, born in Lincolnshire, 1755, and his son Edward studied with Duke, and have left some very admirable specimens behind them. Following the example of their master their instruments are naturally copies of the Amati.

The Forster family, who divided their attention originally between spinning wheel and violin making, flourished about the middle of the last century, and their work as violin makers is excellent in every way. W. Forster, born in 1739, is the best workman, the material used and labour expended being remarkably fine. His varnish was excellent in its way.

Richard Tobin, born about 1800, studied in Ireland and has left some very beautiful instruments.

The names of Hart and Hill are household words and as they are still to the fore, represented by living sons and grandsons, it may be deemed better to say only how excellent and valuable is the work done by both. I experienced much pleasure in visiting the factory of Messrs. W. E. Hill and Sons, who turn out such excellent work and whose authority on bowed instruments is so valuable.

CHAPTER X.

Recollections of the Three Choirs Festivals.

The Hereford Meetings of Long Ago.

I PROPOSE now to devote a few pages to the Musical Festivals, starting with those of Hereford, Gloucester and Worcester, known as the "Three Choirs" Festivals. My first year at these meetings was in Worcester, in 1854, but I did not attend Hereford until 1864 and I propose commencing with that town, as this paper will appear just before our work there this year which will, I hope, add to its interest.* I imagine it is the grandeur of the cathedrals (where most of the music is performed), the beauty of the surrounding country (especially the case in Hereford), the fine works generally selected and the wonderfully kind hospitality offered to the artists by those connected with the festivals, that all tend to make the engagement, notwithstanding the arduous work, so very enjoyable. The oratorios and symphonies gain so much from such a fine "locale," which really seems the only

* This chapter was written for the September, 1894, issue of *The Strad*.—Ed.

right place in which such works should be given. The adjacent Wye with its beautiful banks—lights and shades and winding courses where one can go in the intervals of the work—and the invitations for pleasant *réunions* where one meets old friends and new, and receives such kind attention, make the week a festival in every sense of the word! Through the kindness of my friend, Mr. Sinclair (the conductor of the Hereford Festival), I have been able to study some old books and gather some interesting facts concerning the start and early career of these important meetings which will, I am sure, prove very interesting to my readers. In the year 1724, Dr. Bisse (Chancellor of Hereford and brother of the then Bishop) first proposed that a collection should be made at the doors in aid of the orphans of the poorer clergy of the three dioceses after the musical services held each year respectively in the three cathedrals. It was customary to meet the first Tuesday in September and the two following days, choral services were held and on the last of these a sermon in aid of the above charity was preached and a collection made at the doors. There was also in 1794 a subscription list opened, as the collection was not large enough for what was required, and each subscriber of one guinea was entitled to a ticket to each day's concert.

In 1755 the names of the artists appearing were first announced.

It is believed the meetings were held long before 1724, but in no books can I find reliable information prior to that date. Possibly most of the executants

were amateurs, and at Hereford one reads of meetings where all the performers appeared (at practices possibly) for no fee, excepting the leader of the band, who received five shillings each night they met. In the early days of the festivals Purcell's "Te Deum" and Handel's "Te Deum" were performed alternately at each annual meeting. The price of the tickets was originally two shillings and sixpence! and the leader of the band, a Mr. Woodcock of Hereford, was paid at these performances one guinea or one and a half guineas at the most.

In 1759 the "Messiah" was first performed in Hereford, its first production at the Three Choirs Festivals having been in 1757 at Gloucester, since which date it has never been omitted from the festival programmes. Mr. Clack was the conductor at Hereford on the occasion and the leader of the band a Mr. Adcock. In 1768 Handel's "Israel in Egypt" was first performed at these festivals at Hereford. It produced an immense effect. The leader of the band was Mr. Pinto; I can find no mention of the conductor.

In 1777 an Italian opera by Ranzzini, "Piramo e Tisbe," was performed as an "oratorio." I should imagine this was the first example of the modern "opera recital" that has lately become so popular. On this occasion the celebrated violinist La Motte led the band. He is written of as the principal solo player in Vienna and as having a remarkably sweet tone and excellent execution, especially in staccato passages and in double stopping.

Mr. Cramer led the band for the first time at the Hereford Festival of 1780. He was considered the best leader of Handel's music of his time as well as one of the most distinguished solo players.

The year 1786 was an anxious one, as the Hereford Cathedral was not considered safe for the usual morning performances, and at one time it was feared the Festival would have to be given up for the year. However, after some difficulty two gentlemen were found willing to be responsible for the monetary loss, which was bound to be great, and the festival took place, the cathedral performances being moved to St. Peter's Church. Very few changes are noted in the band about this time. In 1795 Lindley, the great 'cello player, first appeared in the Hereford orchestra.

In 1801 Haydn's "Creation" was first performed at Hereford, eighteen months after its first production in London. In this year Dragonetti joined the orchestra as principal double bass. The string department of the orchestra about this date consisted of sixteen violins, six violas, four 'cellos, four double basses, whereas to-day we have eighteen violins, eight violas, eight double basses, and eight 'cellos, a much better balance of tone.

In 1819 we find the largest attendance ever known up to then recorded for a performance (in the cathedral) of the "Messiah." The miscellaneous concerts included a song with an important violin obbligato played by Mr. Cramer, and 'cello and flute concertos played by Lindley and Williams. The expenses for the band and

chorus this year were £996, that of the principal singers £582 15s.

At the next meeting, in 1822, a quintett by Boccherini was played in which Mr. F. Cramer led, and Messrs. Marshall, Ashley, W. and Robert Lindley assisted. This was followed by a concerto on the hautboy by Griesbach. I find that in 1834 instead of giving the whole of the "Messiah," a selection from the work was performed, but this departure has not been repeated. Mr. Nicholas Mori played a concerto by De Beriot at one of the evening concerts, and is said to have "delighted the audience by his brilliant and graceful execution." About this time the performances were transferred from the choir to the nave of the cathedral to accommodate more people, and because it was considered in every way desirable. In 1843 the cathedral was again considered unsafe, and the performances took place in the fine old church of "All Saints." The Maurer quartet for four violins was played at one of the secular concerts most charmingly by Messrs. H. Blagrove, Seymour, Willey and W. Cramer. I find the venerable organist of Worcester Cathedral (Mr. Done) who still holds the appointment, assisted at the 1849 Festival. Mendelssohn's "Elijah" was first performed in Hereford this year. In 1861 the first chamber concert was given at the College Hall, which seems to have been most appreciated. The instrumentalists were Messrs. H. Blagrove, Clementi, R. Blagrove, G. Collins, Blakeston, etc., etc.

CHAPTER XI.

Recollections of the Three Choirs Festivals *(continued).*

OF the Gloucester and Worcester Festivals I will now speak up to about the year 1864, where I finished my chat on Hereford in the preceding chapter, and feel that if it were not repeating myself unduly I could say for both these towns all I said for Hereford with regard to hospitality, genial kindness and conviviality. In 1733 there was a notice in the Gloucester journal saying that both vocal and instrumental performers of the best class appeared, the band consisting of French horns, trumpets, hautboys, German flutes and a treble harp, and at Worcester in 1752 the steward of the festival found the additional expenses of preparing and performing the oratorio of "Samson," made it necessary to increase the price of tickets from two shillings and sixpence to three shillings, he promising should there be a surplus to apply it for the benefit of the charity for which the festival appealed.

In 1748 Handel's "Samson" was first performed at Gloucester, and at Worcester in 1752. In 1754 was produced Handel's "Judas Maccabeus" at Gloucester,

these two works ranking in popularity second only to his "Messiah." At this time the musical meetings always closed with a ball, for which up to 1752 admission was gratis, that year (at Worcester) a charge of two shillings and sixpence was made, but this was again abolished in 1758, when the balls were again advertised as "gratis."

In 1754, in order to attract more people to Gloucester, a race meeting was arranged for the same time as the music meetings, and I also see a notice as far back as 1736 of sporting meetings, corresponding with the musical week. They have been discontinued since 1793. In 1757 there was a third evening concert at Gloucester, where the sublime and popular oratorio the "Messiah" was introduced. When first brought out in 1741, it was received with small favour by the public, but has since been more favourably appreciated than any other of Handel's oratorios; it has never since (as I remarked before) been omitted from a festival programme. On its performance in Worcester in 1761, it produced a surplus of £100 for the charity!

At Gloucester, in 1769, much enthusiasm was produced by the playing of Fischer and Crosdill on the hautbois and 'cello. The orchestral expenses that year were £684 6s. 10d. Worcester started a third evening concert in 1770.

In 1778 the band at Gloucester had the assistance of Cervetto, the 'cello player, who I see spoken of as the *matchless* Cervetto!

The festival at Worcester in 1788 was visited by the

King, Queen and Royal Family, and the orchestra was supplemented by the King's private band. The sale of tickets was considerably greater this year, but the collections were not very satisfactory considering the numbers present.

In 1790 at Gloucester the conductor was the organist of the cathedral, Mr. Mutlow, and since that date the music has always been conducted by the holder of that office in each cathedral respectively.

In 1800 Haydn's "Creation" was produced for the first time at Worcester; being its third performance in England. It proved second only to Handel's great work in popularity.

The price of the tickets was raised from time to time to meet the expenditure, and in 1812 in Worcester the prices ranged from two shillings to eleven shillings! The large Shire Hall, Gloucester, was first used for the festival concerts in 1817, where in 1823 one reads of a harp concerto by Bochsa, and violin and 'cello concertos played by Cramer and Lindley, all of which gave great gratification. At Worcester in 1824 Mr. Nicholas Mori first appeared as solo violinist, but I can find no note of what he played. A large gallery was erected this year beyond the altar screen of the Cathedral, price of tickets to which was twenty shillings. At Gloucester (1826) Mozart's accompaniments to the "Messiah" were first made use of and were received with much enthusiasm. At Worcester, 1830, our present Queen—at that time Princess Victoria—was at the festival, she with the Duchess of Kent being at the time visiting Malvern.

The cholera was raging at the time of the 1832 Gloucester Festival, and had visited that town in June, but it was decided it would be safe to hold the meeting in September, so it was not postponed. The attendances suffered however seriously, and but for the liberality of Lord Redesdale, who gave £100, the charities would have also suffered seriously.

De Beriot was engaged as solo violinist at Worcester, 1833, and played at each evening concert, being rapturously received. In 1842 at Worcester it is mentioned that Mr. W. Done (then assistant organist of the cathedral) played a fugue of Bach's on the organ.

In 1845, Mr. Cramer having retired, the duties of leader and principal violin were filled by Mr. John Loder, who had shared the duties with him. Mr. Done conducted the festival this year, he having been made organist of the cathedral.

CHARLES AUGUST DE BERIOT

CHAPTER XII.

Recollections of the Three Choirs Festivals *(continued)*.

IN 1847 the "Elijah" was first presented at the Three Choirs Festivals, in Gloucester. At the same festival especial mention is made of a trio of Corelli's played by Lindley, Lucas and Howell; also of the debut of Madame Alboni, the celebrated vocalist. The whole festival was in every possible way a success. The attendance had never been surpassed and the whole affair seems to have been marked with especial merit, the performances being spoken of as superb and reflecting high honour on the Three Choirs. In 1848, at Worcester, Mr. H. Blagrove was the principal violin, Mr. Done, of course, conducting, as cathedral organist. At one of the secular concerts so great was the crowd present the doors of the room were removed to accommodate those unable to get places in the hall. In 1850, at Gloucester, Mr. H. Blagrove played a solo of Mayseder's at the first concert, which was very successful. The financial result of this meeting was better than any recorded for thirty years. At Worcester in the following year the entire orchestra is quoted at 300 performers—but this must have included the choir and soloists, I feel sure. There is a notice of a

municipal entertainment held on the first morning of the festival. I imagine this was the inauguration of the entertainment still so liberally offered at each of the towns of the Three Choirs Festivals. Mr. H. Blagrove was most enthusiastically received, playing one of De Beriot's solos.* Also during the week we read of Mr. Richard Blagrove playing a concertina solo. At the Worcester Festival in 1854, I first assisted among the Ripieni violins, the leaders on the occasion being Sainton for the evening concerts and H. Blagrove for the morning. Mr. Pratten played a flute solo at one of the secular concerts which quite astonished his audience by the wonderful execution he displayed. I have no recollection of what the solo was and can find no note in any book. Messrs. Sainton and Blagrove afforded a rich artistic treat in their performance of a double concerto for two violins with orchestral accompaniment by Spohr. The Pastoral Symphony claimed a special mead of praise as performed on this occasion. I did not attend the Gloucester Festival until 1862, so was not present in 1856, when the performance of the "Messiah" evoked special praise, so large an audience never having before assembled in the cathedral. There was a surplus of £125 over and above expenses—quite unexampled in the annals! Spohr's double concerto,

* Henry Blagrove was admittedly one of the finest violinists England has produced and was one of the few natives of this country who enjoyed a reputation on the continent as a violinist. Though his career was in the main successful it is agreed on all hands that he deserved far more in the way of popularity than he gained. He was born at Nottingham in 1811 and died there in 1872.—Ed.

HENRY BLAGROVE

played at Worcester two years previously, was repeated by unanimous desire. In 1857, Costa's "Eli" (or rather portions of it) were performed for the first time at the Three Choirs. In 1849, "Elijah" was performed in the nave of the cathedral (Gloucester) and gained much from the change of locale. The "Messiah" attracted nearly 3,000 persons to the cathedral, one of the largest audiences ever assembled. It is rather interesting to read that Mr. Sims Reeves, who was the tenor at the festival, being unable to sing through severe indisposition and the fact not having been clearly stated there were serious signs of dissatisfaction among the audience on the occasion, until Madame Clara Novello came forward and addressing them in a charming little speech explained his unavoidable absence and the trouble he had taken to get someone to replace him, and how she hoped her efforts, which would naturally fall short of his, would satisfy them. Of course, after this she was received with a perfect hurricane of applause. High praise was bestowed on the performance of Beethoven's Symphony in D, conducted by Mr. Done at the Worcester Festival of 1860; also to the performance of the concerto of Mendelssohn's, magnificently performed by Mons. Sainton.* At another of the miscellaneous

* This brilliant predecessor of Mr. Carrodus in the post of Leader of the Royal Italian Opera and the above Festivals was a native of Toulouse and was for several years professor at the Conservatoire of that town. He is best remembered, however, as principal violin professor at the Royal Academy of Music in London, a post he filled with honour for a considerable period, respected and loved by his numerous pupils for his many good qualities both as a man and as a musician.—Ed.

concerts, Mr. Blagrove played a Fantasie of his own on airs from Verdi's "Luisa Miller." I have before me a criticism of the occasion, which says, "he played as he invariably plays, and was received as he is invariably received, with the favour only accorded to artists of the highest merit and popularity." Exceptional praise was also accorded to the performance by the orchestra of the "William Tell" Overture, the last movement of which had to be repeated. Again on this occasion there was a monetary success, although a small one, the surplus being £66 5s. 4d. Of course this has nothing to do with the collections for the charity.

In the Gloucester meeting, 1862, I see it mentioned that three of the oratorios given had no rehearsals. I should *imagine* they were the "Elijah," "Messiah," and "Hymn of Praise," all of which were contained in the festival programme, and all are spoken of as being extremely well performed. The overture to the "Magic Flute" was also given by the orchestra and received unstinted applause.

A novelty at the Worcester Festival of 1863 was the performance of Herr Schachner's "Israel's Return from Babylon." It seems to have been prepared and performed with special care. This is the first time my old friend Santley's name appears on the festival programmes. Monsieur Sainton played a fantasia on airs from "Rigoletto" in fine style, and won much applause.

PROSPER SAINTON

CHAPTER XIII.

Recollections of the Three Choirs Festivals *(continued)*.

I FEAR there will have to be a blank in my recollections after the year 1864. For various reasons (amongst others my attendance at autumn opera and promenade concerts, and my absence from England) I was unable to attend several of the meetings, and having no programmes of these festivals nor means of following them out, I can only write of one here and there that I did attend until I resumed my connection and returned to the festivals as leader. In 1868 I see Dr. Wesley conducted the Gloucester Festival, and the orchestra included such well-known names as Sainton and Blagrove as leaders, Lazarus (clarinet) and Radcliff (flute). I also find that in 1879, Weist Hill, the late Principal of the Guildhall School of Music, was leader of the orchestra, Mr. Colborne was the conductor, and Mr. Harford Lloyd (now Dr.) shared the duties at the pianoforte and organ. Mr. H. C. Cooper played the first movement of the Beethoven Concerto at one of the

miscellaneous concerts. In 1882 I led the orchestra at Hereford for the first time, and I see selections from Molique's oratorio (the only one he wrote), "Abraham," were performed for the first and only time at these festivals. I played Svendsen's Romance, a Fandango by Molique and the Réverie by Vieuxtemps, all favourite compositions, also in a quartet of Beethoven's associated with Mr. Val Nicholson, Mr. R. Blagrove and Mr. C. Ould.

In 1883, Mr. C. Lee Williams, the present popular conductor and cathedral organist, first held the conductor's baton in Gloucester. The miscellaneous concert included Mozart's G minor symphony, and I played the first movement of the glorious Beethoven Concerto.

I see in the programme for 1884 (Worcester) Gounod's "Redemption," also Dvorák's "Stabat Mater" and a Symphony in D (both the latter conducted by the composer), were all performed for the first time at these meetings. I repeated the first movement of the Beethoven concerto at the first miscellaneous concert.

In the programme of the 1885 (Hereford) festival, in the announcement of Bach's "A stronghold sure our God remains," there are nine lines marked choral unison with orchestral interludes. The audience is requested to stand and join with the chorus in singing this choral in unison. The effect was very impressive. I played the Andante and Finale of the Mendelssohn concerto at the Shire Hall.

There seem no material changes in the orchestra, the same names (at any rate of the principals) appearing year after year. One of Molique's concertos (fifth) was my solo in 1886, and it is always a matter of surprise to me his music is not oftener played. It is in every way so excellent as well as so melodious, and composed as it is by a master on the instrument, is all so well written.

In 1888, at the chamber concert, I played the Chaconne of Bach's for violin alone and assisted in a Beethoven quartet (No. 1) and a Mendelssohn quartet (No. 1) with my son Bernhard, Mr. R. Blagrove and Mr. C. Ould, also a violin duet by Spohr in G minor with my son. The festival of 1889, at Gloucester, was an anxious one for me, as my son Bernhard made his first important appearance as a solo player, choosing Hans Sitt's Violin Concerto, which was played for the first time in England.

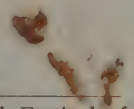
Sir Arthur Sullivan conducted his "Prodigal Son" and an overture when they were performed this year. In 1890 I see Mr. Sinclair's name first appears (at Worcester) as organist for the festival. The following year at Hereford he held the post as conductor with all success. The Vorspiel to "Parsifal" (Wagner) was performed at the cathedral; the music suited the *locale* admirably and gave rare delight. A string quartet by Spohr in G minor and a pianoforte quintet in E flat by Schumann were the *piéces de resistance* at the chamber concert.

We now have to deal with this year's (1894) festival,

only just over, and so fresh in all musical people's minds that very little can be said on the subject.*

The chamber concert included a clarinet quintet by Mozart, Beethoven's string quartet, No. 4, and Brahms's pianoforte quintet.

It is with a lingering feeling of regret I leave the subject of the Three Choirs Festivals. It has been a most interesting subject to trace the early years of a meeting unequalled, taking it all round, and to find that from a small local undertaking such a large future should have grown. The work is extremely arduous and the positions of importance are full of anxious responsibility; but still the interest connected with the work and all the kindness and courteous assistance lent by those managing the meetings help materially to smooth the way, and the fine performances of the old masters as well as modern works are a lasting satisfaction to an artist. It is a little bit trying after the rehearsals and performances to finish up (as we do in Hereford) with a concert of important chamber music, but it seems to please the public and there is always a crowded hall.



* An interesting fact about the Hereford Musical Festival of 1894 is that Mr. J. T. Carrodus had five sons playing the following instruments in the orchestra led so brilliantly by himself: two violins, one 'cello, one double bass and one flute. This is probably unique in the long history of the festivals of the Three Choirs.

CHAPTER XIV.

Various Smaller Festivals.

IN giving a sketch of some of the musical festivals with which I have been from time to time connected, I will commence with the three days' Bradford Festival of 1853, at the opening of the St. George's Hall. On that occasion I was the solo violinist and did not play in the orchestra at all, it was led by Sainton and H. Blagrove, and among the players were the late Sir W. G. Cusins, Alfred Mellon, H. Cooper, J. B. Zerbini, H. Lazarus, Sir Michael Costa (then Mr. Costa) being the conductor. I had prepared the Seventh Concerto of Spohr (having played it to Spohr and received from him the testimonial which is reproduced in facsimile on page 46), but almost at the last moment Costa found it was too long and I had to work up and substitute the "Fantasie de Grande Bretagne" by Molique. The programmes included Mendelssohn's "St. Paul," Handel's "Messiah, and among other shorter items, a MS. "Credo" by Mendelssohn, performed for the first time and presented to the festival committee by the representatives of the composer. There were only three Bradford Festivals in the years 1853, 1856 and 1859; at all three Sir Michael Costa conducted and on the second and third of these occasions I was in the orchestra. At the festival of 1856, Costa's "Eli" was produced for the

first time in Yorkshire and Macfarren's "May Day," which was written expressly for this festival.

The first Leeds Festival was in 1858, on the opening by Her Majesty herself, of the Town Hall. Sir Sterndale Bennett conducted, and his "May Queen," written for the occasion, was produced. Sainton and Blagrove shared the leadership and I was in the orchestra.

The festivals were then discontinued until about 1874. I, however, did not play there again until 1880, when I reappeared as leader, Sir Arthur Sullivan conducting. It is noticeable that almost invariably the programmes of these important festivals start with "Elijah" and include "The Creation" or "Messiah" and sometimes both. Sullivan's "Martyr of Antioch," composed expressly for the festival, was performed for the first time, as was also the "Building of the Ship," by J. F. Barnett.

The festival of 1883 included Alfred Cellier's "Gray's Elegy" and Barnby's "The Lord is King," both written for the occasion, and also a first performance in England of Joachim Raff's symphony oratorio, "The World's End, the Judgment, the New World."

In 1886 Dvořák's "Saint Ludmilla," conducted by the composer and written for the festival, was produced, and also Sir Arthur Sullivan's beautiful "Golden Legend." Two short cantatas, "The Revenge" by Villiers Stanford, and "The Story of Said" by Dr. Mackenzie, each conducted by its composer, were also produced.

In 1889 Senor Sarasate was solo violinist at one of the evening concerts, and very successfully introduced Dr. Mackenzie's "Pibroch" solo. Among other successful productions were Dr. Hubert Parry's "St. Cecilia's Day" and F. Corder's "The Sword of Argantyr."

At the last festival (1892) Bach's Mass in B minor was performed, the solo instrumental parts being taken by Messrs. Lebon, Smith, Busby, Vivian and myself. Dvorák's "Spectre's Bride," Mozart's "Requiem Mass," and many other established favourites appear on the programme, but no important novelty. Artistically the Leeds Festival is a most important meeting, and the choruses being principally picked Yorkshire voices, are exceptionally good. There have been a few Glasgow Festivals started in consequence of the success of the English meetings. The first was in 1860. The leader on that occasion was Blagrove, and among the others we find almost the same names as I have quoted before.

The conductor was Mr. H. A. Lambert. The programme included the "Messiah," "Elijah," and other favourites, and a first production of "Gideon," composed by Charles E. Horsley for the occasion.

The feeling in Glasgow was very strong against wedding sacred words to music to be performed in concert rooms, and pamphlets were circulated widely in the streets urging people not to support any such undertaking. It created much excitement at the time. The feeling was especially strong with regard to the "Messiah" and "Elijah."

At the 1873 festival I led the orchestra, which in its

composition was very slightly changed. The programme was composed of old favourites and included no novelties. This year (1873) was the last festival held in Glasgow.

The Birmingham Festival is one I only attended when Sir Michael Costa conducted in 1867, when W. Sterndale Bennett's "Woman of Samaria" was produced, and also Barnett's "Ancient Mariner." The festivals which continue now very successfully are, however, not within my scope to write about, as I have neither programmes nor personal reminders to go by.

Several smaller and less important festivals about the country I have attended, of which I will name the North Staffordshire held at Hanley, at which in 1888 I played the first movement of the Beethoven concerto as well as leading the orchestra, and also the Wolverhampton Festivals of 1883 and 1886. The programme of 1883 included Macfarren's "Lady of the Lake" and Mackenzie's "Jason," and I played the Mendelssohn Concerto. At the 1886 festival, "The Maid of Astolat," by C. S. Heap, was produced, and Dvořák's "Stabat Mater" performed. I played Molique's Fandango at a miscellaneous concert.

I think with this I close my festival reminiscences, which I fear have rather inclined to a list of dates and events. Still, to have participated in all of which I have written and to have been connected artistically with so many musical "giants" is a matter of no small fund of thought and recollection when one has time to devote to such luxuries!

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